

# American Art News

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## EXHIBITIONS

Calendar of New York Exhibitions. See Page 2.  
**IN THE GALLERIES.**

**New York.**  
Blakeslee Gallery, 358 Fifth Avenue—Early English, Italian and Flemish paintings.  
Julius Böhler, 34 West 54 St.—Works of art. Old paintings.  
Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects. Choice paintings.  
Canessa Gallery, 479 Fifth Avenue—Antique works of art.  
C. J. Charles, 718 Fifth Avenue—Works of art.  
Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.  
C. J. Dearden, 7 East 41 St.—Old chairs.  
Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.  
Duveen Brothers, 302 Fifth Avenue—Works of art.  
Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.  
V. G. Fischer Gallery, 467 Fifth Avenue—Selected old and modern masters.  
The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.  
P. W. French & Co., 142 Madison Avenue—Rare antique tapestries, furniture, embroideries, art objects.  
Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.  
J. & S. Goldschmidt, 580 Fifth Avenue—Old works of art.  
E. M. Hodgkins, 630 Fifth Ave.—Works of art. Drawings and pictures.  
Holland Gallery, 500 Fifth Ave.—Modern paintings.  
Katz Galleries, 103 West 74 St.—Paintings, engravings, etchings and framing. Special agents for Rookwood potteries.  
Kelekian Galleries, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.  
Kleinberger Galleries, 12 West 40th St.—Old Masters.  
Knoedler Galleries, 556 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.  
Kouchakji Frères, 7 East 41 St.—Rakka, Persian and Babylonian pottery, rugs.  
Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.  
Montross Gallery, 550 Fifth Avenue—Selected American paintings. Early Chinese paintings.  
Moulton & Ricketts, 12 West 45 St.—American and foreign paintings. Original etchings.  
Frank Partridge, 741 Fifth Ave.—Antique furniture. Chinese porcelains.  
Louis Ralston, 567 Fifth Avenue—High class paintings by early English and Barbizon masters.  
Henry Reinhardt, 565 Fifth Avenue—Old and modern paintings.  
Scott & Fowles, 590 Fifth Avenue—High-class examples of the Barbizon, Dutch and early English schools.  
Rudolf Seckel, 31 East 12 St.—Rare old etchings, engravings and mezzotints.  
Seligmann & Co., 7 West 36th Street—Genuine Works of Art.  
Steinmeyer & Sons, 34 West 54 St.—High-class old paintings.  
The Louis XIV Galleries, 257 Fifth Avenue—Portraits, antique jewelry. Objets d'art.  
Arthur Tooth & Sons, 537 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.  
H. Van Slochem, 477 Fifth Avenue—Old Masters.  
H. O. Watson & Co., 16 W. 30 St.—Works of art. Period furniture.  
Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.  
**Boston.**  
Vose Galleries—Early English and modern paintings (Foreign and American).  
**Chicago.**  
Moulton & Ricketts—American and foreign paintings. Original etchings.  
Henry Reinhardt—Old and modern paintings.  
Albert Roullier—Original etchings.  
**Germany.**  
Julius Böhler, Munich—Works of art. High-class old paintings.  
Galerie Heinemann, Munich—High-class paintings of German, Old English and Barbizon Schools.  
J. & S. Goldschmidt, Frankfurt—High-class antiquities.

G. von Mallmann Galleries, Berlin—High-class old paintings and drawings.

Dr. Jacob Hirsch, Munich—Greek and Roman antiquities and numismatics.

### London.

P. & D. Colnaghi & Obach—Paintings, drawings and engravings by old masters.  
Dowdeswell & Dowdeswell, Ltd.—Fine old masters.

R. Gutekunst—Original engravings and etchings.

E. M. Hodgkins—Works of art.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Netherlands Gallery—Old masters.

Wm. B. Paterson—Early Chinese and Persian pottery and paintings. Selected pictures by Old Masters.

Persian Art Gallery, Ltd.—Miniatures, MS., bronzes, textiles, pottery, etc.

## MORGAN ART WORKS HERE.

The first shipment of the Morgan art treasures from England and France, of an estimated value of \$600,000 to \$700,000, an d which probably includes the Hoentschel enamels and Conques collection, arrived here last week on the *Celtic* and the cases are now stored at the Metropolitan Museum. The second shipment is expected on the *Oceanic*, due next Thursday.

## MUSEUM'S HISTORY.

A history of the Metropolitan Museum is being written by Miss Winifred E. Howe in collaboration with Henry W. Kent, assistant secretary and editor of the monthly "Bulletin." It is hoped to gain friends who have it within their power to furnish data for the volume.

## SCANDINAVIAN ART SHOW.

A remarkable and unique exhibition of contemporary Scandinavian art is to be made in this country next season. The display which will be given under the auspices of the American-Scandinavian Society, of which Mr. John A. Gade has recently assumed the Presidency, will be the first undertaking of an artistic or educational nature planned by the Society, and its outcome will be watched with no little interest. It is fully intended to make it the most important and characteristic display yet seen of the work of these vigorous Northmen, whose art has lately been greeted with such enthusiasm, both on the Continent and in England.

Each of the three Scandinavian countries, Norway, Sweden and Denmark, are to be awarded equal representation, the total number of canvases to be shown will be upwards of two hundred, in addition to which there will be a limited amount of decorative sculpture, pottery, tapestry, etc.

The undertaking will, it is promised, enlist the official patronage and support of the respective governments, museum directors and art societies of the countries mentioned, and the selection of the pictures and other works of art will be confided to especially appointed Committees, the Chairman and personnel of which will be announced later.

A departure from precedent will be made in the appointment as General Artistic Director of the exhibition in America of Mr. Henrik Lund, the distinguished young portrait painter who has been visiting this country during the past few weeks and who will shortly hold an exhibition of his works in New York. Mr. Lund is to have entire charge of the installation and hanging of the pictures in the various local galleries, and will doubtless repeat the successes he has already achieved in Berlin and other cities.

Another feature of interest in the exhibition will be the comprehensive illustrated catalog from the pen of Mr. Christian Brinton, who has rendered similar service in connection with the notable exhibition of American art given in Germany by Mr. Hugo Reisinger and the memorable displays of Spanish painting organized by Mr. Archer M. Huntington and held at the Hispanic Society Museum.

The coming exhibition of Scandinavian art will be typically modern in choice and spirit, and representative of the latest and best phases of current esthetic activity in the Northland. It will open in New York early in December next and has already been secured by the alert and energetic Miss Sage, of the Albright Gallery, Buffalo, for January, 1913, in that gallery, after which it will be seen in the leading museums and art galleries in the country.

## OLD MASTERS DISPLAY.

An important and interesting exhibition, to open at the Scott & Fowles Gallery, No. 590 Fifth Ave., probably Thursday or Friday next, March 7 or 8, will be that of the superb portrait of the Duchess of Cumberland, by Gainsborough, recently secured by Mr. Henry E. Huntington from Scott & Fowles, as exclusively announced in the *Art News* last week, with possibly other early English masterpieces sold by the firm to American collectors.



NELLY O'BRIEN,

Photo by W. A. Cooper.

By Reynolds.

In the collection of P. A. B. Widener, Esq.

Courtesy of Mr. P. A. B. Widener.

Sabin Galleries—Pictures, engravings, rare books, autographs, etc.

Shepherd Bros.—Pictures by the early British masters.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists. Paris.

Canessa Galleries—Antique art works.

M. Demotte—Antiques, works of art. Dr. Jacob Hirsch—Greek and Roman antiquities and numismatics.

Hamburger Frères—Works of art. Kelekian Galleries—Potteries, rugs, embroideries, antique jewelry, etc.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Kleinberger Galleries—Old Masters.

Kouchakji Frères—Rakka, Persian and Babylonian pottery.

Reiza Kahn Monif—Persian antiques.

Steinmeyer & Sons—High-class old paintings.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

## FRENCH PAINTINGS SOLD.

Five paintings of the French school have been sold recently through Messrs. Durand-Ruel. They include Corot's "Cavalier sur le Route" and "The Reaper," by Puvis de Chavannes, bought for American collectors, and Renoir's "Girl at the Piano," Claude Monet's "A View of the Station, St. Lazare" and "The Bull Fight," by Edouard Manet, the last three purchased by Mr. Martin A. Ryerson of Chicago.

A London cable reports that the sale of Imperial porcelains and other treasures at Peking has begun, but the princes are holding back the best china, for which they are asking fabulous prices.



# CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Berlin Photographic Co., 305 Madison Ave.—Paintings by Hamilton E. Field to Mar. 7.

Brooklyn Institute of Arts and Sciences, Eastern Parkway—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

Catholic Club—Murals by Americans, to Mar. 9.

C. J. Charles Gallery, 718 Fifth Ave.—Early English pottery.

Crosby & Co., Bway, and 74 St.—Paintings by five American artists, to Mar. 16.

Durand-Ruel Galleries, 5 West 36 St.—Paintings by Renoir, to Mar. 9.

Folsom Galleries, 396 Fifth Ave.—Paintings by Chas. M. Russell, Mar. 5-23, and water-colors by Alice Schille, Mar. 6-20.

Glaenger & Co., 705 Fifth Ave.—Woman's Art Club display to Mar. 5.

Hodgkins Gallery, 630 Fifth Ave.—Early French drawings.

Katz Gallery, 103 West 74 St.—Paintings by John F. Carlson, to Mar. 9, and miniatures by Martha W. Baxter.

Kennedy's 613 Fifth Ave.—Etchings owned by late Sir Seymour Haden.

Keppel & Co., 4 East 39 St.—Etchings by Lepere.

Knoedler Galleries, 556 Fifth Ave.—Five centuries of prints.

Macbeth Gallery, 450 Fifth Ave.—Pictures by Emil Carlsen. On view from Mar. 4.

MacDowell Club, 106 West 55 St.—Modern paintings by Americans. Ninth Group.

Metropolitan Museum, Central Park—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.

Montross Gallery, 550 Fifth Ave.—Small sculptures by Americans, through Mar. 12.

Moulton & Ricketts, 12 West 45 St.—Paintings of hunting dogs by Ed. H. Osthaus, to Mar. 10.

National Arts Club—Etchings by E. T. Hurley.

Photo-Secession Gallery, 291 Fifth Ave.—Works by Arthur G. Dove.

Strauss Gallery, 285 Fifth Ave.—Water-colors by Florence Robinson, to Mar. 9.

Tooth Galleries—537 Fifth Ave.—Old English mezzotints in color.

Yamanaka & Co., 254 Fifth Ave.—Japanese color prints.

## AUCTION SALES.

### New York.

American Art Galleries, 6 East 23 St.—Historical China and other objects belonging to Miss Frances C. Morse, Mar. 6 at 2.30 P. M.

Anderson Galleries, 284 Madison Ave.—Old Colonial silver, etc., Japanese water-color paintings, prints, mezzotint portraits, Mar. 7 and 8, 8.15 P. M.

Plaza Hotel—Paintings owned by Wm. M. Chase, Mar. 7 and 8 at 8.15 P. M. Mr. Thos. E. Kirby, auctioneer.

Philadelphia.

Pictures from estates Joseph, Jr., and Mrs. Sarah Harrison (early Americans), Phila. Art Galleries, Mar. 12 at 2.30 P. M.

### EUROPE.

MUNICH—Helbing Gallery.—Mar. 11-13.—Antiques, Art Objects, Textiles, Kermics, Bronzes, etc.

MUNICH—Helbing Gallery.—Mar. 26 and following days.—Collection Franckenstein-Munchen.—Porcelains, Faïences, Miniatures, Eng. and Fr. 18th century Engravings.

BERLIN—Amsler & Ruthardt.—Mar. 18-23.—Collection Julius Aufseeser. Original drawings, Berlin artists, including D. Chodowiecki, F. Kruger, Th. Hosemann, A. V. Menzel, Gottfr. Schadow.

## EXHIBITIONS NOW ON.

### Harper Memorial Display.

A memorial exhibition and sale of paintings and drawings by the late William St. John Harper was held at the Snedecor Galleries last week under the auspices of "The Artists' Aid Society." The dead artist was an associate of the National Academy and was a painter, illustrator, etcher and teacher. The exhibition numbered 38 canvases and included landscapes, figure subjects and marines. A few of the works were sold. At these galleries there will be on view for the next two weeks a full-length standing portrait of Cardinal Farley in full cardinal robes, the first painted since his cardinalate. It is ornamented by an elaborately carved frame, a copy of a Vatican pattern, ten feet in height and probably the

most expensive frame ever made in this country. The portrait will be placed in the Cathedral. An exhibition of recent works by Albert Herter opened at these galleries yesterday to continue through Mar. 15.

### Carlson at Katz's.

John F. Carlson, whose interesting landscapes, especially his "snow" pictures, are so forceful and original as to give him a well-deserved reputation, is showing at the Katz Galleries, 103 West 74 St. through Mar. 9, a group of fifteen strong canvases. The majority are winter landscapes near Woodstock, N. Y., virile, truthful transcriptions of the season, all well painted and permeated with indescribable feeling for and sympathy with nature. That he can also paint sunlight is evidenced by "Winter Morning in the Barnyard," a simply-presented and ably-painted scene. "The Awakening," large canvas, holds the place of honor, has good distance and fine color quality. "November Rains," the one landscape in which browns and greens predominate, stands out prominently. It has quiet tones and poetical quality. Several of the canvases have been sold.

At these galleries Martha W. Baxter is also holding an interesting exhibition of pastel and miniature portraits. These all show delicacy of color and deftness of brush work. A miniature of Mrs. Sage is said to be an excellent likeness, and a pastel of Mrs. Rutherford Shepherd has good arrangement and color charm. There is an interesting presentment of Baron Boecklin, and an excellent copy of President Amy, after Madame Miribel.

### French Drawings at Hodgkins.

An exhibition, attracting deserved and wide interest from its rarity, variety and size, is that of a collection of 16th century colored pencil and water-color portraits of notables of the courts of François II and Henry II of France, now on at the E. M. Hodgkins Galleries, 630 Fifth Ave., through Mar. 16.

Benjamin Foulon, Jean Clouet, François Clouet, Daniel Dumonstier, Lagneau (1460-1531), whose great knowledge of anatomy is so strongly indicated in his work; Jean de Court and Nicolas Quesnel are all represented in this collection recently acquired from a private source in Paris and which is larger than that of the Hon. Louis Harcourt and compares favorably, except possibly in size, with the celebrated Chantilly collection.

The entire group is characterized by remarkable softness of tone and color and accuracy of drawing. The great delicacy and attention to detail is particularly noticeable in the work of François Clouet.

Another portrait of interest, a large oil, recently brought to these galleries, is that of Le Marquis de Cinq Mars, by Matthieu Le Nain, at one time in the collection of Louis Philippe and which is reproduced in an engraving in Valbregue's book on the brothers Le Nain.

### Murals at Catholic Club.

An exhibition of mural paintings to continue one week, will open at the Catholic Club, 110 West 59 St., with a reception to-morrow evening, and a private view on Monday. During the week a lecture will be given by William Laurel Harris, secretary of the Society of Mural Painters, who will explain the object of the exhibition and show the influence of Roman tradition upon American art. Miss Elsie de Wolfe will lecture on Interior Decoration Saturday afternoon next. On Tuesday and Saturday afternoons next, tea will be served by the patronesses of the exhibition, including the Misses

Crimmins, Mrs. Francis Burrall Hoffman, Miss E. Marbury, Mrs. Eugene Philbin, Countess Leary, Mrs. Geo. Cabot Ward, Mrs. Morgan J. O'Brien and others. Several ladies have generously loaned some rare Gothic statues and valuable tapestries and embroideries. The continuity of mural painting in America will be illustrated by examples of the work of Edwin H. Blashfield, John W. Alexander, John S. Sargent, Will H. Low, Kenyon Cox, William Laurel Harris, George W. Breck, Barry Faulkner and others.

### Dove's "Form and Color."

Arthur G. Dove shows a group of his recent works in pastel at the Photo-Secession Gallery, No. 291 Fifth Ave., through Mar. 12. The display is said to be one of "form and color." The color combinations are handsome, and there is a rhythm of line in the works. But what the "form" is remains a mystery to the normal mind, or, as the "Futurists" say, "to the unprepared mind." The artist gets his motifs from subjects he observes in nature and then proceeds to paint their direct antitheses. He unselfishly leaves the rest to the observer's imagination. It is all very vague as is intended, but the claim is made that it is "art, real art" expressing individual emotion.

### Small Sculptures at Montross's.

An entirely new departure for the Montross Galleries, No. 550 Fifth Ave., is an exhibition of small sculptures by Americans, which opened on Tuesday, to continue through March 12.

The soft red hangings of the gallery are an admirable background for the interesting display of small works which are arranged with rare taste and artistic skill. A tea was given on the opening day, attended by a throng of appreciative guests.

Of the twenty sculptors who exhibit, perhaps the best represented are, Daniel C. French, whose groups of three examples are characteristically good (especially tender and sympathetic, is a "Portrait Bust" of a young girl). A. A. Weinman, with two portrait reliefs and an unusually attractive frame containing "Portrait Plaques and Medals of Award," and Paul W. Bartlett's, with six examples.

James E. Fraser has five works, all interesting, and especially charming are "Figure for Fountain," and "Grief." Bessie Potter Vonnob's four figurines, show her at her best, "A Chance Acquaintance" is a delicious presentment of a child, and "Youth" has all the qualities and dainty grace that the word implies.

Other sculptors represented are, Herbert Adams, Robert I. Aitken, Karl Bitter, Solon H. Borglum, Edith W. Burroughs, Sherry C. Fry, Anna V. Hyatt, Isidore Konti, Carol B. MacNeil, H. Augustus Lukeman, R. Tait McKenzie, Bela L. Pratt, A. Phinister Proctor and Janet Scudder.

### Florence Robinson's Water-colors.

Water-colors by Florence Robinson of Boston, are on exhibition at the Strauss Gallery, 285 Fifth Avenue, through March 9. Miss Robinson, who lives in Paris, where she studied under Vignal, Harpignies and Dagnan Bouveret, has brought with her 44 examples of her work, which include two shown in the Salon "Parc Monceau," "Luxembourg Gardens," and "Place de la Concorde," the last shown in the Philadelphia and Chicago water-color exhibitions.

Miss Robinson's work is colorful and luminous, and she gets unusual charm and brilliancy in her sunlight effects. Her subjects are good, and of great variety, as for example, views of the Alhambra, scenes in Venice, Rome, Holland and France.

### Pembroke Display Successful.

The exhibition of oils by Theodore K. Pembroke, at the Crosby Gallery, Broadway and 74 St., which closes to-day, has met with marked success. A number of the paintings were sold for good prices. Mr. Pembroke has been painting quietly for years, although he rarely exhibited. Mr. Crosby, who has lived with good pictures all his life, did not have to wait for an artist, well known to fame, to exhibit his initial exhibition, but through his own good judgment, selected for himself a man, the quality of whose work appealed to him. He had the courage of his convictions, and has reaped a well-deserved reward. Of the twenty-five canvases shown, nine have found homes in private collections.

### Hurley Etchings at Arts Club.

E. T. Hurley's exhibition of nearly two hundred etchings now on at the National Arts Club, 119 East 19 St., will continue through March 10. It is a remarkable display of the etcher's craft, and shows able drawing and unusual knowledge. Many of the works possess rare sympathy and charming picturesquequeness. There are landscapes, street scenes, marines and figure pieces, ably and sincerely rendered.

### Pictures By MacRae.

Some 25 recent works in oil and pastel by Elmer L. MacRae, are shown at the Madison Gallery, through Mar. 9. Joyous color and delicate handling are the characteristics of this artist's work. There are landscapes, marines and portraits, but in the presentment of children, Mr. MacRae excels. "Martha" is a winsome head of a child, truthfully and faithfully painted. "Barbara, Adelaide and Helen Hooker" is the title of a well composed group portrait, delicate and lovely in color. Other portraits of children are equally interesting. The exhibition is individual and unique.

L. Merrick.

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## EXHIBITION CALENDAR FOR ARTISTS

NATIONAL ACADEMY OF DESIGN, 215 West 57 St.  
Eighty-seventh annual exhibition.

Opening of exhibition.....Mar. 9  
Closing of exhibition.....Apr. 14

CARNEGIE INSTITUTE, Pittsburgh, Pa.  
Sixteenth annual exhibition.

Entry blanks received on or before.....Mar. 11  
Press View.....Apr. 24  
Exhibition opens.....Apr. 25

NEW HAVEN PAINT AND CLAY CLUB, 59 Elm St., New Haven, Conn.

Exhibits received.....April 1  
Exhibition opens.....April 8  
Exhibition closes.....April 20

## IN AND OUT THE STUDIOS

Miss S. Mary Norton is at work in her studio, 1947 Broadway, on a portrait of Mrs. Warren Adams. Among the uncompleted portraits in her studio is a striking half-length of Mrs. Edward Willson of Louisville, Ky.

David J. Gue's "Moonlight," sold at the recent Salmagundi auction, brought one of the highest prices of the sale, \$100. This artist's charming moonlight coast scenes and marines are well known to collectors and art lovers. He is now painting a portrait of the late Mrs. Higgins for her son, Mr. Charles Higgins, well known to American artists.

At the last meeting of the National Society of Mural Painters, Mrs. Charles R. Lamb (Ella Condie Lamb) was elected to membership in the Society. Mrs. Lamb and Miss Violet Oakley are the only women artists who have been so honored. The exhibition of mural paintings, portraits and landscapes recently shown by Mrs. Lamb at the Parish House of the Church of the Holy Communion has been transferred to the vestry room of St. Mark's Church, Second Ave. and 10 St., until Easter.

Mrs. Frank Townsend Hutchens has opened a studio at 64 West 77 St., where she has worked on several commissions in hand wrought jewelry.

A lecture on mural decoration in America was given by William Laurel Harris at the City Club, Sunday afternoon last. The talk, illustrated by lantern slides, was a review of mural painting in America and its influence on art in general in this country since the early sixties when John LaFarge painted his decorations for the Paulist's Church at 59 St. and 9 Ave., the first church to possess mural paintings in New York.

Elizabeth Gowdy Baker gave a reception at her studio, 896 Madison Ave. yesterday, when a number of her recent portraits were shown and admired by a large number of guests.

Ivan Olinski recently painted a charming portrait of a young lady at his studio, 60 Washington Sq. The face is sweet in expression and the work, which is low in tone and agreeable in color, is well executed and artistic in arrangement. Another canvas of Mr. Olinski's, equally interesting, is a waterscape, "The Yellow Sail," happy in feeling with joyous sunlight.

Albert L. Groll's typical landscape, "Laguna, New Mexico," recently exhibited at the Lotos Club, has been bought by Mr. William T. Evans for his collection in the National Gallery in Washington.

The critical illness of Sir Hubert von Herkomer, who recently underwent a serious operation, is reported from London.

Mr. and Mrs. Charles P. Gruppe will give a reception on Tuesday afternoon next, March 5, at Mr. Gruppe's studio, No. 106 West 55 St., for Mr. and Mrs. B. J. Blommers of the Hague. Mr. Gruppe has been very successful with sales of late, having disposed of 16 canvases from his recent exhibition in the Philadelphia Art Club, and having sold his charming little out-doors with figure at the recent Salmagundi auction for a good figure.

Richard Creifelds, a strong painter of decorative subjects and portraits, whose presentment of Col. Daniel Appleton hangs in the Seventh Regiment Armory, is painting the portrait of Dr. John Vanderpoel, whose father and grandfather he recently painted from photographs.

John Flanagan recently completed four strong and ably modelled panels for the City Hall, Chicago. They represent "Education," "Physical Education" and "Municipal Activities." At his studio, 1931 Broadway, he is modelling a three-quarter length profile portrait of the late Mr. P. Langley, who first solved the problem of flying. The portrait, intended for the Smithsonian Institution, commemorates his prowess in aviation. A bust of Dr. William T. Corlett is another strong work which carries conviction and commands interest.

Samuel Halpert, a violent "Post Impressionist," will hold an exhibition of his recent achievements in line and color at the Murray Hill Gallery, Mar. 16.

"Early Morning" is the name which Jonas Lie gives to his latest work, a large decorative canvas depicting labor on the East River front. The composition shows part of the Brooklyn Bridge and various craft enveloped in an early morning mist. It is an important work and rings with truth and sincerity.

An exhibition of preliminary drawings and executed mural decorations, by Edwin H. Blashfield, is on this week at the Art Students' League.

Mr. John Platt has an illustrated article in the "Burlington Magazine" for January on "Ancient Korean Tomb Ware." The article, which is well written, is really a treatise on a collection of this pottery in the possession of Mr. Platt. The article states that "Interest in the early pottery and porcelain of the Far East has grown apace during the last few years (since the Japanese-Russian War), as it well should do, considering the graceful forms and wonderful glazes of the early potters of China and Korea." The Boston Museum, as announced in the *Art News*, has recently purchased a collection of this pottery. The Metropolitan Museum has received several pieces as a gift from Yamanaka & Co., and the collection of Mr. Charles L. Freer contains some two hundred pieces.

## Old Mezzotints at Tooth's.

At the Tooth Galleries, No. 537 Fifth Ave., there are on exhibition through this month a small but choice collection of some fourteen or fifteen old English mezzotints in color, of which several are unusually beautiful and in choice states. Especially to be noted are the "Infant Academy," by F. Hayward, after Reynolds, a very rare impression; "Mrs. Russell Manners," by Cooper, after Strothling, another rare proof without letters, a first state of Nutter's; "Mrs. Hartley and Child," after Reynolds, an early impression of the unusual and beautiful plate by Say, after Owens; "Lady Kinnaire," a superb impression by T. Gauguin, after Morland's famous "Guinea Pigs"; a pair of fine impressions by W. Ward, after Westall's well known "Gleaners" and "Hop Pickers"; a rare "Eleanor Gwynn," engraved by Bartolozzi before he changed his name from John Osborne, and a most brilliant impression of the scarce proof of Angelica Kauffman's "Mrs. Nightingale," by Wynne Ryland.

## Japanese Color Prints.

The first of a series of exhibitions of Japanese color prints in the Yamanaka Galleries, No. 254 Fifth Avenue, closed on Thursday last. The collection comprised 130 interesting examples by two of Japan's foremost artists, Hokusai (1760-1849), and Hiroshige (1796-1858).

The second of this series of exhibitions opened yesterday, and contains remarkable examples of figure subjects, all prints, by Sharaku, Harunobu, Kiyonaga, Utamaro, Toyokuni, Yeishi, and other masters of the 17th and 18th centuries.

Further notice of this exhibition, which will continue until March 15, will be given next week.

The last of the series, which will be composed of embossed prints or surimono, by Hokusai, Hokkei, Shunman, Gakutei and others, will open March 16.

## BUFFALO.

One of the fourteen pictures sold at the Albright Gallery from the recent special exhibition, was "The Music Lover," by Ivanowski.

A collection of about 175 works by the members of the American Society of Illustrators is on exhibition at the Albright Gallery.

The Société Nouvelle collection now in St. Louis will go from there to the Boston Museum. Many other museums have been anxious to exhibit this collection and only New York, of the large art cities, continues indifferent to it.

## WASHINGTON.

An exhibition of twenty-eight paintings, by Cecilia Beaux, opened Feb. 24 at the Corcoran Gallery. Among the portraits are the well-known "Dorothy and Francesca," "The Fledgling" and "The Silver Fox," all of the Misses Gilder; those of both Mr. and Mrs. Gilder and one of Miss Dorothy Perkins.

The annual exhibition of the Society of Washington Artists will open Mar. 31 in the Corcoran Gallery.

The Lincoln Memorial Commission has instituted a new competition for a design.

Messrs. J. B. & J. K. Moore for 18 years associated with the galleries of Mr. Victor G. Fischer, have opened new galleries at 725-727 Seventeenth St., opposite the Metropolitan Club and in the best residence portion of Washington. They are well fitted for exhibitions and are being well patronized by art lovers. They are well fitted for exhibition and opened with a display of water-colors by Anthony J. Dyer, which has been very successful.

Portraits and paintings by Th. Molkenbeek of Amsterdam are on exhibition and sale at the Shelby-Clarke Galleries.

## OBITUARY.

## Mathurin Moreau.

The death is announced in Paris in his ninety-first year of Mathurin Moreau, the well-known sculptor, and Mayor of the 19th Arrondissement of Paris.

Among his works are the group known as "Les Exiles" in the Tuileries Gardens, the bronze statue on the fountain in front of the Théâtre Français, and "La Fileuse" in the Luxembourg Museum. He was awarded a gold medal at the Paris Exposition of 1889 and in his capacity as Mayor was made an officer of the Legion of Honor.

## Albert Hertel.

Albert Hertel, professor of landscape and still life painting, died in Berlin, Feb. 20. He was born on April 19, 1843, in Berlin. He was in Rome from 1863 to 1867 studying landscape painting under Fritz Dreber. From 1875 to 1877 he was director of a landscape painting atelier at the Berlin Academy, and later of a studio of instruction.

## Joseph N. Ward.

Joseph N. Ward died at Farningham, Kent, England, Feb. 20. He was a well-known Egyptologist and author of publications on art of an educational character.

A large collection of Greek coins formed by him is now part of the J. Pierpont Morgan exhibit at the Metropolitan Museum.

## Jules Lefebvre.

Jules Joseph Lefebvre died in Paris, Feb. 24. He was born at Tournon, Seine-et-Marne, in 1834, and was a pupil of Leon Cogniet. He won the Prix de Rome with his painting "The Death of Priam," in 1861. He received numerous medals at the French Salons and was a Commander of the Legion of Honor and a member of the French Academy.

Many leading American painters studied in his atelier.

## Lyall Carr.

Lyall Carr died suddenly on Saturday last, Feb. 17, in his studio, No. 146 West 55 St. He had been ill for several months, but was not believed by his friends to be in any danger. The artist was born in the South in 1856. He painted landscapes and genres in the southern States for a number of years, and was best known by and through these works, which were true to the locale and life. He sold much of his work to Mr. James Patten, of Chicago, and his chief work of later years was the decoration of the New York City residence of Mr. Thomas F. Ryan.

## Herbert H. Lepper.

Herbert H. Lepper of Christie's, died last Monday in London. Mr. Lepper had traveled all over the country for his firm and had discovered many rare pictures in out of the way places. Among his more noted "finds" was the famous Tomlinson Romney at Whitehaven.

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## BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale  
of art works of all kinds, pictures, sculptures, fur-  
niture, bibelots, etc., will be given at the office of  
the American Art News, and also counsel as to the  
value of art works and the obtaining of the best  
"expert" opinion on the same. For these services  
a nominal fee will be charged. Persons having art  
works and desirous of disposing or obtaining an idea  
of their value, will find our service on these lines  
a saving of time, and, in many instances, of un-  
necessary expense. It guarantees that any opinion  
given will be so given without regard to personal or  
commercial motives.

## SPECIAL ANNOUNCEMENT.

We publish with this issue, by per-  
mission, a special supplement—a de-  
scription, with illustrations, of impor-  
tant works of the more noted pictures  
in the remarkable collection of Mr. P.  
A. B. Widener, of Philadelphia, in the  
galleries of his beautiful mansion at  
Elkins Park, Pa.

This supplement will, we believe, be  
of interest and value to collectors and  
art-lovers everywhere, and when filed  
with following supplements, to be de-  
voted in turn, to the more noted private  
art collections of the country, will form  
an addition to all art libraries.

Applications for copies of this issue  
with this supplement, should be sent in  
at once, the price of which to non-sub-  
scribers will be twenty-five cents a  
copy. There will be no extra charge to  
our regular subscribers for this or suc-  
ceeding supplements.

## FRAUDULENT RUG SALES.

We call attention to an article else-  
where in our columns, taken from a re-  
cent issue of the "Upholsterer," the or-  
gan of the rug trade, which very clearly  
and boldly describes the fraudulent  
character of many of the so-called rug  
sales in progress everywhere through-  
out the country.

While there has been much talk of  
fraudulent sales and practices in the  
picture, furniture and art object trade

in America, the victims of unscrupu-  
lous dealers in those lines are few in  
number as compared to the thousands  
who are daily swindled by auctioneers  
and dealers in so-called Oriental rugs.  
It is a crying evil that the "Upholster-  
er" describes.

## HERALD'S ART FIT.

The "New York Herald" had what  
may be best termed an "art fit" this  
week over the apparently low prices  
obtained at the "Collectors' Combined  
Sale," at the Plaza last week, for the  
pictures attributed to early French  
masters there disposed of.

In two long cable stories from Paris  
it gave the opinions—most canny and  
cautious ones for the most part—of  
every Paris dealer of any note who was  
willing to talk on the subject, and fol-  
lowed the matter up by publishing in-  
terviews with the few New York deal-  
ers who would talk on Monday morn-  
ing.

The "Herald" was especially exer-  
cised over the sale figures of \$5,100 for  
the so-called "Portrait of the Comtesse  
de Parabere," given in the catalog to  
Nattier, of \$1,000 for the so-called  
"Flute Player" given to Lancret, of  
\$1,800 for the so-called "Jeunes  
Amants" given to Fragonard, and the  
\$4,500 for the so-called "Fête Cham-  
pêtre," given to Watteau.

"Must we conclude from this," says the  
"Herald," "as the ignorant or the non-initi-  
ated would have us think, that American  
collectors do not want old masters? How  
does it come, that in the land of dollars,  
the land of the great collectors, the Pier-  
pont Morgans, the Fricks and other cele-  
brated connoisseurs, such low prices are  
recorded, when at Berlin, on the other  
hand, sensational bids are recorded?" \* \* \*

"But," connoisseurs ask—and rightly—  
"are we being deceived? What do the  
stories we are told of the prices paid  
in America mean?" Perhaps the dealers  
in old masters and modern pictures, often  
better informed than others, will reply to  
these questions.

Of the opinions expressed by the  
Paris dealers that of Mme. Wildenstein  
is alone worth quoting, the remainder  
being non-committal. She said: "The  
pictures could not have been *chefs  
d'oeuvre*, even if they were authentic  
works by the artists."

Of the New York dealers who talked  
to the "Herald" reporters on the sub-  
ject, Mr. Charles Fowles, of the Scott  
& Fowles Company, appears to have  
expressed the only opinion worth quot-  
ing. He said, "The collections brought  
all they were worth and they contained  
no pictures which would lead to sharp  
competition between connoisseurs."

It is surprising that such a journal  
as the "Herald," owned and edited by  
a gentleman like Mr. Bennett, who is  
himself a collector of early French pic-  
tures, and is said to own several fine  
examples of Nattier, should have seem-  
ingly gone into hysterics over this  
sale, and that it should not have recog-  
nized that the very figures it quotes  
for news and editorial comment, told  
the story to every dealer, artist and  
collector.

The early French pictures and some  
others which made up the collection of

a particular owner in the combined sale,  
were questioned, almost without ex-  
ception, by dealers, artists, art lovers  
and critics from the day they were  
placed on exhibition, previous to the  
sale.

All this publicity given the sale by  
the "Herald" should, in our opinion,  
further emphasize our advice to Amer-  
ican art owners and auctioneers that the  
day when high auction prices for doubt-  
ful art works can be secured in Amer-  
ica, especially in New York, despite  
advertising is fast passing, if not past.  
Art auctioneers are simply brokers,  
which fact is recognized by Christie's  
of London and the Paris Commissaires-  
Priseurs, and the buying public should  
take its risk, and not purchase simply  
on catalogs and big names.

## THE ROW AT ROME.

In next week's issue, that of March  
9, we will publish a full statement  
from Mr. Harrison S. Morris, United  
States Commissioner General at the  
International Art Exposition at Rome  
last year, in answer to those of Sec-  
retary William Henry Fox and the Ital-  
ian Committee on the Exposition, pub-  
lished last week, under the heading  
"The Documents in the Case."

## ART WORKS VALUELESS.

A collection of paintings, bronzes and  
bric-à-brac, said to have a value of  
nearly \$100,000, and bequeathed to  
Philadelphia under the will of Meta J.  
Conor Wood, have been found to be  
practically worthless as an art collec-  
tion. As the city has refused to accept  
the bequest, Judge Anderson filed a de-  
cree authorizing the executors of the  
estate to sell the collection at auction.

## MUSEUM NEEDS FUNDS.

According to Director Edward Robinson,  
talking to a New York "Times" reporter,  
the Metropolitan Museum, "with more  
money than it ever had to invest in art  
treasures, and less room to show them in,  
once they have been acquired, has reached  
a point where its art treasures must either  
be packed in bulging storerooms, or the  
Museum must cease its work of making  
collections." Mr. Robinson hopes the  
people will demand more room in the shape  
of a new addition to the main building.

"The new building can be created," he  
said, "only through the action of the Board  
of Estimate. Requests to the Museum do  
not come with permission to use them in  
erecting buildings, but for the purpose  
of purchasing art treasures to be housed  
in buildings provided by the City Govern-  
ment."

"The new wing, it is wished to erect, will  
join the Museum's present Fifth Avenue  
frontage on the south, and it will match  
exactly as to the character of the material  
used and the architecture, the wing ap-  
proaching completion on the north."

"To obtain funds wherewith to provide  
the additional galleries, a request has been  
made to the Board of Estimate for \$750,-  
000 to be made available immediately."

"If the funds are furnished as asked,"  
Dr. Robinson further says, "the Museum  
can provide room for the housing of the  
collections of Mr. Morgan, which are to  
be brought here from the Victoria and  
Albert Museum and Mr. Morgan's Lon-  
don home. If no funds are furnished then  
the collection will have to remain in the  
packing boxes when it comes here, or else  
art treasures at present in the Museum  
will have to go into the packing boxes to  
yield space they occupy to the new  
groups."

"It has been suggested that the gift of  
\$1,000,000 made unconditionally by Mr.  
Francis L. Leland, could be applied to the  
building fund and could go into the erec-  
tion of a building to care for the Morgan  
treasures."

"Unfortunately, this is not the case,"  
said Director Robinson, "the inviolable  
rule is that the public makes houses for  
the collection; the people, through the city  
Government, furnish the shelter for them."

## AWARDS AND SALES AT ROME.

The International jury of awards se-  
lected by the Commissioners of the  
various countries participating in the  
recent International Art Exposition at  
Rome, at the invitation of the Italian  
Executive Committee, was composed of  
the following representing the coun-  
tries which had exhibits:

Austria—Kotera, J., painter, Mehoff, J.,  
painter, Meyer, architect; Belgium—Lagae,  
J., sculptor, Richir, H., painter; Bulgaria—  
Moraldi, V., architect; China—Petitbon,  
C., painter; Denmark—Tuxen, L., painter;  
France—Marcel, H., commissioner, Corbin,  
C., painter, Leonard, J., secretary (sec'y of  
jury); Japan—Ferrari, E., sculptor (pres.  
of jury); Germany—Greiner, O., painter,  
von Kampf, A., painter and comm'r,  
Schnitzler, Ed., comm'r; Greece—Intrigela,  
B., critic; Norway—Pica, V., critic; Hol-  
land—Gorter, A. M., painter; Russia—  
Steelink, W., painter; Angeli, D., critic,  
Westendorp, K., sec'y; Serbia—Ristic, M.,  
sec'y; Spain—Moreno y Carbeno, J.,  
painter; United States—Morris, H. S.,  
Comm'r, Fox, W. H., sec'y (sec'y of jury),  
Pennell, Jos., painter-etcher; Sweden—  
Schultzberg, A., painter and comm'r;  
Switzerland—Hodler, F., painter; Hungary  
—Miklos de Mikloswar, comm'r, Karlovsky,  
B., architect; Italy—Balla, G., sculptor, Sar-  
torio, G., painter, Zocchi, C., painter; and  
Ecuador—Veloz, L., sec'y.

The above named (Jury Preparatoire),  
selected 200 art works for final considera-  
tion from among the number exhibited by  
the competing countries, and elected ten  
of their number (Jury Definitive), to make  
the awards.

## Artists Who Won Prizes.

The artists awarded prizes were in paint-  
ing and sculpture (10 prizes of 10,000 francs);  
1—Zuloaga, I., and 2—Angelada y Camar-  
asa, H., Spain; 3—Hammershof, W., Den-  
mark; 4—Klimt, G., Austria; 5—Rousseau,  
V. (sculptor), Belgium; 6—Zorn, A., Swed-  
en; 7—Mestrovic (sculptor), Serbia; 8—  
Tito, E., and 9—Mancini, A., Italy, and 10—  
Szinyei, Paul M. de., Hungary.

Prizes of 4,000 francs were given to: 1—  
Burri, Max, Switzerland; 2—Mesdag, H.  
W., Holland; 3—Strom, H., Norway; 4—  
Laermans, E., Belgium, and 5—Keinen, L.,  
Japan.

For black and white engraving on the  
medal, three prizes of 1,000 frs. each were  
given, and six prizes of 1,000 frs. each for  
black and whites, four of 500frs. each for  
engraving on the medal, and eighteen  
prizes of 500 frs. each for black and whites,  
were also awarded.

## Many Sales Made.

The works sold amounted in value to  
642,647.86 Lire, about \$128,529.57; and the  
amount distributed as prizes, was 150,000.00  
Lire, about \$30,000; a total of 792,647.86  
Lire, about \$158,529.57.

Of this sum the acquisitions of the Min-  
ister of Public Instruction amounted to  
180,467.00 Lire, or about \$36,093; of King  
Victor Emmanuel, 90,000.00 Lire, or about  
\$18,000, and of the Queen Mother Margari-  
ta, 25,000.00 Lire, or about \$5,000.

Among other purchasers were: the Min-  
istry of the Treasury, and of Foreign Af-  
fairs; the Print Cabinet of the National  
Gallery; the Bank of Italy; the Navigazi-  
one Generale Italiana (Italian Steamship  
Lines); the Commune of Rome; the Ex-  
ecutive Committee of the Exposition; the  
Gallery of Modern Art of Vienna; the  
Emperor of Russia; the Grand Duchess  
Vladimir of Russia; the Swiss Government;  
the Museum of Brussels; the Gallery at  
Udine; the Commune of Genoa; and the  
Revoltella Gallery at Trieste.

## WAS MORGAN TRICKED?

A cable from Berlin says, J. Pierpont  
Morgan, according to a Cairo dispatch pub-  
lished here, has been cleverly swindled  
over a collection of Coptic MSS. which he  
bought for \$40,000.

The MSS. had been hawked about for  
less than a tenth of that price, but had not  
found a purchaser. Then it was acquired  
very cheaply by an astute dealer who laid  
a scheme for a profitable deal.

With the aid of an Egyptian official, a  
document was forged purporting to show  
that the Egyptian Government had of-  
fered \$40,000 for the collection. Then  
the owner of the manuscripts went to  
Paris and secured a similar document,  
alleging that the French authorities were  
ready to pay a like sum.

Armed with these weapons, the man  
approached Mr. Morgan's agent, Mr. Sam-  
son, and made the deal indicated above.  
When the Egyptian authorities received in-  
formation that the official was implicated,  
he was dismissed. Director Maspero, of  
the Egyptian Museum, declares that, al-  
though the collection bought by Mr. Mor-  
gan is genuine, it is really of little value,  
and that the price is preposterously high.



## LONDON LETTER.

London, Feb. 21, 1912.

The Queen has presented to the Indian Section of the Victoria and Albert Museum a series of examples of Mogul, Rajput and Tibetan industrial art of considerable beauty and interest. The most important among them is the toilet-tray of a Mogul princess, of rock crystal, exquisitely carved and drilled with repetitions of a flowering-plant motive. Other important objects presented are two perfume-boxes (Attardan), silver gilt, decorated with translucent enamelling, 17th century, and made in Lucknow, Oudh, owned by the last king of Oudh, deposed in 1856; a Mogul kalamdan, or writer's box, a Rajput ivory kalamdan, a rosewood powder flask, an embroiderer's Shisham wood workbox, and a brass betel-box.

Recent and continuing exhibitions of interest, are those of works by the late Alphonse Legros, and water-colors of old Rome, London and Oxford, by W. Walcott at the Fine Art Society, of paintings and drawings by Elliott Seabrooke at the Carfax Gallery, a memorial display of works by the late W. Christian Symons at the Goupil Gallery, and the annual sale of original etchings in color at the McLean Galleries.

The National Art-Collections Fund has recently purchased the following oils and presented them to the National Gallery of British Art at Millbank. "The Music-Room," by P. Wilson Steer, 4 ft. 3 in. wide by 3 ft. 4 in. high painted in 1906, and from the collection of Mr. C. K. Butler and a portrait of the artist's mother, by G. A. Storey, 2 ft. 4 in. wide by 3 ft. high, a half-length figure of an elderly lady painted at Ramsgate, 1874, and exhibited at the Royal Academy, 1910, and in the British Section at Rome last year.

The Victoria and Albert Museum has recently acquired a number of drawings and designs by Alfred Stevens from the collections made by two of his pupils, James Gamble and Reuben Townroe, both of whom died early last year. These have now been mounted and labelled, and a selection has been placed on exhibition in Room 75.

Designs for the decoration of St. Paul's Cathedral form one of the most important sections of the exhibition, the various studies in red or black, chalk or pencil, being illustrated by tracings made by Townroe and Stanus of the completed designs. The designs and studies for the decoration of Deysbrook have also been brought together. The collection also includes studies in black chalk for the decorations of Dorchester House, and designs for silversmiths' work, etc. The Museum now possesses more than 500 drawings and studies by Stevens.

The Department has also recently acquired, through Sir Edwin Durning-Lawrence, a series of original drawings by Randolph Caldecott, made as illustrations to "Breton Folk" (1880); and a volume of fanciful pen-drawings by Richard Doyle, entitled, "A Book Full of Nonsense, by Dick Kitcat," dated 1842, but not published.

## GREAT WEBER SALE OVER.

A special cable to the New York "American" from Berlin says:

"The three days' sale of the Edward F. Weber collection, realized a grand total of \$1,125,000. This fact caused much comment, as it is generally known that the collection was offered to the Hamburg Museum a year ago for \$875,000.

"Dealers, in most instances, representing private collectors and museums, were the most persistent buyers.

The two most important pictures sold were Rembrandt's 'Portrait of a Half Grown Youth,' for \$29,250, and 'Presentation of Christ in the Temple,' that brought \$56,250.

"In both instances Mr. Charles Sedelmeyer, the Parisian dealer, was the successful bidder. Afterward he declared that he was simply buying for his own collection. 'Certainly not for Mr. Morgan,' he insisted, 'who now has enough pictures and is devoting his entire attention to the acquisition of objets d'art.

"But doubtless," he added, 'the pictures will eventually find their way into an American gallery.'

"In common with the majority of dealers here, Mr. Sedelmeyer was of the opinion that the immensity of the prices was due to the fact that Germans were very anxious to save the pictures for Germany.

"The 'Presentation of Christ,' was started at \$12,500. Von Nemes, of Budapest, Sedelmeyer and Boehlen of Munich, immediately jumped in. At \$55,000 the auctioneer paused. Pann-

## PARIS LETTER.

Paris, Feb. 21, 1912.

The sensational exhibition of the "Futurists," is drawing crowds to the gallery of Messrs. Bernheim Jeune. The paintings are wonderfully strong in color, feeling and execution and people must recognize originality and method even in so-called madness. Three London galleries fought hard to have the show transplanted to London, and victory remains to the Sackville Gallery where the show will open Mar. 1. At the Grand Palais, the exhibition of Women Painters and Sculptors, is above the average of mediocrity. The Automobile Club exhibition has also been successful.

At Brunner's the Exhibition of Miniatures is nice but weak. The galleries are, however, artistically and well arranged. At George Petit's "The Aquarellists" are frankly bad; Detaille and George Scott exhibit military scenes; Clairin has views in Brittany; Aublet some on the Nile; Tenré exhibits a few nice interiors, and Worms and Georges Claude, Spanish views.



VIRGIN AND CHILD,

By Andrea Mantegna.

Bought by M. F. Kleinberger of Paris at recent Weber sale in Berlin for \$150,000 and reported as sold to Mr. B. Altman.

witz of Berlin, who bid that figure, settled back in his chair and smiled, when Sedelmeyer called \$56,250 and the hammer fell.

"The names of the other important pictures, painters, purchaser, when obtained, and the prices paid, are as follows:

"Sinning Woman Before Christ," Rembrandt	\$10,000
"Head of a Youth," Rembrandt	7,500
"Fiddler Among Peasants," A. Van Ostade	3,750
"Peasant at the Window," Van Ostade	10,000
"Portrait of a Man," Govert Flink	7,500
"Four Cavalrymen Before a Sutler's Tent," Wouwerman	3,550
"Three Falconers," Wouwerman	2,500
"Old Farm Near the Stream," G. Decker	4,750
"The Big Horse," Paul Potter	15,000
"A Water Fall," J. Van Ruysdael	6,750
"The Waterfall," J. Van Ruysdael	7,000
"Evening Landscape," J. Van Ruysdael	4,000
"Father's Joy at the Birth of Twins," Jan Steen	10,250
"The Chastity of Scipio," 5,000	
"A Street in Holland," Jan Vermeer van Haarlem	1,750
"With the Painter," Gabriel Metsu	4,000
"Virgin and Child," A. Mantegna	150,000

## Auction Sales.

The third Haro sale produced a total of \$20,000. Naturally it was only the remaining stock of that expert. The grand total is up to now \$135,000. Two more sales of frames and modern works now remain to clear the estate. They will take place in March.

The auctioneers must be pleased at the total of the Legrand sale. The books fetched altogether \$50,000. M. M. Albinet, Durel and Saint Yorre directed the sale. The Collection C. D., initials which designate the painter Detti, comprises 430 numbers. The sale of the celebrated library of Mr. Stroehlin has begun.

At Carpentras, the carved woodworks of the town hospital were recently sold to Mr. Heguet.

## From the Studios.

Rodin has been interviewed and announces his going to England to choose the place where the "Bourgeois de Calais" is to be erected. This is the monument purchased by the National Art Collection Fund last year through

the active Mr. Max Rothschild of the Sackville Gallery, one of the young English "experts" now in advance in every branch of artistic activity.

Mr. P. E. Colin is finishing the original etchings destined to illustrate "Travaux et les Pours d'Hésiode" and "la Terre et l'Homme" d'Anatole France.

M. Dubigk, the Brussels antiquary, imitating the elegant and generous gesture of Mr. Pierpont Morgan, who returned the Saint-Martin to the Louvre, has just handed over to the new undersecretary for fine arts, the incense burner of the Soudeilles church, which he bought from MM. Chapponal and Delmas, the Mayor and Deputy of the town.

Mlle. Ernestine Signol, a deceased lady artist, left by will \$20,000 to the Taylor Association. (Benevolent Association of Artists.)

Numerous Paris friends deplore the death of their friend, Charles Gifford Dyer, the American painter, which took place recently in Munich.

## In the Museums.

M. Pujalet, director of the Louvre, has at last partly reopened permanently the Museum, due to the loan of some policemen to assist the inadequate number of guardians in watching over the collections.

M. Léon Bonnat, on the occasion of his election as President of the Council of National Museums, presented the Louvre with three gems, viz.: sketches respectively by Michel Angelo, for a "Virgin and Child," for his "Erasmus," by Albert Durer (1520) and for the "Stamety Family," by Ingres.

"The Friends of the Louvre" have purchased a magnificent early Chinese bronze vase and presented it to the Nation.

## Among the Dealers.

M. Bourdier, the Rue de Courcelles dealer, has just come back from England, having purchased many gems. He is the king of the frame dealers and the Apostle of "Put every picture in a frame where the painter would have liked to put it at the period he painted the work."

M. Henri Helbronner, of the Quai Voltaire, has a fine collection of medals and bronzes, also a large enamelled terra cotta by Della Robbia.

M. Lucien Kraemer daily improves his stock in the Rue Tronchet and his dream of equalling the reputation and wealth of his cousin and namesake of rue Taitbout, is not far from becoming a reality. Señor Lucas Moreno, in the rue Laffitte, continues to ransack monasteries and churches in Spain to enlarge his growing business.

Messrs. Bohler, Steinmeyer and Drey are now among the leading men of the fine art trade in Paris, as well as in Germany. Their activity is great, and they are simultaneously working in London, Paris, Brussels, Germany and America, and with their youth, health and capital, are sure to retain their good place in international art trade.

R. R. M. See.

## POST CARD ART DENOUNCED.

Judge Hollister of Cincinnati in a recent decision asserted that art in a gallery and art on a post card are two separate and distinct things. This decision was made in the case of a dealer who has been selling post cards on which were reproductions of Rubens' portrait of his wife and who was indicted and fined \$100 for such sale.

Lorado Taft has finished his models for the Columbus Memorial to be unveiled in Washington in May. The Memorial will be built of Georgia Marble and will be erected in front of the Union Station.



# THE P. A. B. WIDENER COLLECTION

The following is the first in a series of descriptive, illustrated stories of the more noted private art collections of the United States, already announced by the American Art News Co. This probably will be followed by a story of the private collection of Mr. John G. Johnson of Philadelphia.

The sensational purchase of "The Mill," followed by the recent acquisition of three important canvases by Rembrandt Van Rijn, has brought the collection of Mr. Peter A. B. Widener, of Philadelphia, into renewed prominence.

To the visitor who knew Mr. Widener's collection in its old and original setting, the Widener house on North Broad St., Philadelphia, the present installation, at Elkins Park, presents few familiar features. It is about thirteen years since Mr. Widener built his palatial residence in this progressive suburb of Philadelphia, named for his business partner, whose adjoining property houses another important art collection.

The two-volume, illustrated catalog issued by the collector some years ago, is no longer a reliable cicerone in studying the collection, since only a few of the original canvases have survived the process of elimination.

## Wide Range of Schools.

The Widener picture collection does not confine itself to any one school of painters—or to any particular epoch in the history of art. There are, roughly speaking, between seventy-five and a hundred canvases, selected for and from

their individual appeal, and which include examples of the early Dutch, Flemish, Spanish, Venetian, English, Barbizon and other schools—from Gerard David, the Primitive, down to that essentially modern Edouard Manet, of which the collection owns a masterpiece, the famous "Dead Toreador."

The setting of the whole collection, the collective frame as it were, is admirable. Elkins Park is situated on the main line of the Philadelphia & Reading Railroad, and nearly all express trains, between Philadelphia and New York stop there. One descends at a modern, well-groomed station, and takes one of the neat driveways which approach it from several directions, passing an infinitude of the banal, suburban type of house, and arrives presently at the Old York Road, where an ancient toll-gate at once recalls more primitive conditions. This crossed, one is in the heart of the country, remote from the presence of the land speculator.

## House Frames Pictures.

The Widener estate, whose generous extent is marked by a tall iron fence and elaborate gateways, lies to the left of this roadway and the house, a huge grey stone structure, sets well back, screened by trees and led up to from its proper front by a formal, sunken garden.

The front door opens upon a charming hall, hung with tapestries, and opposite the entrance is a wide stairway, from the first landing of which opens the series of rooms where hang the pictures. There are four rooms in all—the first



Portrait of a Man,  
By Rembrandt.

(From Lord Wimborne's Collection.)

In the collection of P. A. B. Widener, Esq.

Courtesy of P. A. B. Widener, Esq.

Photo by W. A. Cooper.

an *ante chambre*, lighted by electroliers and paneled in French style with carved wood and mirrors and containing some precious *objets d'art*.

## The Large Gallery.

The pictures follow in the succeeding rooms—of which the first is the gallery proper with fine top light—the second a small room devoted to the Rembrandts and the third a large, square, paneled room with French windows opening upon the park.

In this spacious room are hung nine canvases. Over the mantel, which forms the vista from the entire length of the suite, is the one American picture in the collection, the one canvas by a living painter. This is John Singer Sargent's well-known portrait of Mr. P. A. B. Widener, painted some years ago.

## The Famous Rembrandts.

The smaller middle gallery is devoted to the display of the ten Rembrandts owned by Mr. Widener. The famous "Mill" makes the important centre of the group, while the Rembrandts, one Spencer and two Wimborne, which constitute the most recent additions to the collection are scarcely less interesting. The Wimborne Rembrandts are "St. Paul at His Writing Desk," and the "Portrait of a Man," while the "Nativity," comes from the collection of Lord Spencer.

The two portraits—of the apostle and the unknown man—are both dignified examples of the robust style of Rembrandt's brush, are handsome and impressive in pose and carefully and simply painted.

The "Nativity," however, is one of

those small renditions of religious subjects which Rembrandt executed with so much dramatic fervor and piety. It has that quality of extreme simplicity in the details of the subject so characteristic of the painter. The light falls full upon the "Virgin and Child," at whose feet kneels one of the adoring kings in a yellow robe which shines and shimmers in the encircling glow of luminosity. The shadows run to deep notes of suggestive darkness which enhance the brilliancy of the central group.

A portrait of Saskia, Rembrandt's first wife; one of the painter, another of a man and three small heads complete the collection.

## The "Little Masters."

In the same room is a small miscellaneous collection of works by the "Little Masters"—Ver Meer of Delft, Van Ostade, Pieter de Hooghe, Paul Potter, etc. The Ver Meer is the famous "Woman Weighing Pearls," a gem indeed, and a wonderful study of light falling from an open window high up to the left—a most typical work.

The "Cottage Yard with Peasant Family," by Adrien Van Ostade, is signed and dated 1673, and its record states that it was exhibited at the British Gallery in 1815 and shown in the famous Manchester exhibition in 1857.

Pieter de Hooghe's "Interior of a Chamber," belonged successively to Lord Radstock, the Marquis of Stafford, C. Scarsbrick and Adrian Hope.

The room contains also a charming portrait of a lady by Holbein, two small heads by Franz Hals and a color study of Rubens' celebrated "Rape of the Sabine Women."



St. Paul at His Writing Desk,  
By Rembrandt.

(From Lord Wimborne's Collection.)

In the collection of P. A. B. Widener, Esq.

Courtesy of Mr. P. A. B. Widener.

Photo by W. A. Cooper.



### The Great Van Dycks.

For the rest the honors in this room are divided between Titian and Van Dyck. Of Van Dyck there are six portraits of which that of the Marchesa Elena Grimaldi, wife of Nicola Cattaneo, exhibited two years ago in New York, is the most imposing, a rich example of the painter's so-called Genoese period. The influence of Veronese is strong in this canvas, not so much in the portrait of the lady, who sails majestically forth from the sumptuous house with that somewhat dry air of breeding that Van Dyck invariably imparts to his sitters—but in the silhouette of the negro boy, who bends his supple body in the effort to protect his mistress from the rays of the sun. He is very gracefully posed against the white columns of the house, while the red parasol makes an effective note in the composition.

Portraits of the infant children of the Marchesa hang one each side of the large canvas. To the right is that of her son, a small boy with a dog, and to the left a standing portrait of her daughter, the Marchesa Clelia Cattaneo holding an apple in her two hands.

On the opposite wall hangs one of the portraits of high-born ladies with a child, of which Van Dyck painted so many of varying merit. This one represents the Marchesa Brignola Sala and her son—the child full of graceful appeal—the woman, cold, formal and conventional, according to the painter's habit. The child in these numerous compositions is always more sympathetic than the parent.

The "Man in Armor," which hangs to the left of this picture is, on the other hand, a much more animated canvas. The head is very fine, the arrangement powerful and the canvas of an impelling dignity. The head is placed high in the space and looks over the shoulder—while on the left arm the knight wears a red scarf somewhat after the fashion of that famous portrait by the artist in the Dresden Gallery. This portrait is from the collection of Sir Walter Farquhar. The sixth portrait is of a gentleman, wearing a ruff and said to be Gian Vincenzo Imperiale, who belonged to one of the illustrious families of Italy and was the Genoese ambassador to the Court of Spain.

### Two Fine Titians.

The two remaining canvases, so similar as to appear to be portraits of the same person, are portraits of Irene and Emilia of Spilienberg, by Titian. Rumor says that Irene was a pupil of the great Venetian, that she died at the age of twenty years, and that this picture was painted after her death.

### Velasquez, Murillo and Greco.

In the main gallery two of the three superb examples of El Greco flank the handsome doorway. To the left is the painter's conception of St. Martin who is shown as a handsome youth, seated on a large white horse with black trappings. The saint is accompanied by the nude figure of a young beggar in an attitude of supplication, while he cuts with his sword a piece of his flowing cape to bestow upon the impoverished man.

The composition is unusual and distinguished, while it reveals the black color and the attenuated drawing characteristic of the early Spanish master.

The second canvas to the right of the doorway is a more ordinary "Virgin with Saints," a graceful composition, which, with the Saint Martin, comes from the altar of San José in Toledo, and is of the same period. The third El Greco belongs to the painter's second period in Toledo and was probably painted about 1590 or thereabouts. The composition includes five figures, four women and a child engaged in

domestic occupations while at the left is a humorous study of a cat, sitting watching the group.

The collection boasts two large canvases by Velasquez of which "El Satiro y el Viajero" (Satyrs and Traveler), illustrates the story of the traveler who blew both hot and cold. He occupies the lower part of the canvas, wrapped in a heavy, brown cloak, and is seated at a table, his back turned to the spectator, blowing upon a spoonful of hot broth. One sees the outline of his cheek much distorted by the operation. The satyr host, his wife and baby form the group at the opposite side of the table. The canvas is 62x65 inches, is rich and powerful in color and masses of form and altogether a robust, vigorous composition.

The second Velasquez, "Los Borrachos," is a study for the painter's well-known picture at the Prado, with variations. It is signed and dated 1634.

The collection also includes a good example of Murillo—"Los Gallegas"—a large canvas depicting two girls look-

Cuyp, the more important, his "Departure for the Chase," showing two riders with dogs and distant figures. A "Forest Scene," by Ruysdael, is an admirable example of Dutch still-life painting. There are interesting examples of J. Weenix and Willem Kalf.

Two portraits by Franz Hals make centres of interest in the main gallery. Of these the "Girl with a Rose," a portrait of Isabella Coeymans, has much of that fascinating quality of expression and delightful freedom of brush work which is characteristic of the master.

### Rarely Good French Moderns.

A small section of the gallery is devoted to the French school, including Millet, Corot, Troyon, Diaz, Dupré and Manet. "The Dead Toreador," which came to Mr. Widener many years ago, from the Faure collection, is easily, from the artist's viewpoint, the most interesting canvas in the collection. It is a powerful subject treated with wonderful knowledge of foreshortening and



"THE COLLIERS,"

By Turner.

Photo by W. A. Cooper.

In the collection of P. A. B. Widener, Esq.

Courtesy of Mr. P. A. B. Widener.

ing out of a window with smiling faces.

### Some Early Italians.

One of the finest pictures in the collection is a "Baptism of Christ," by Paris Bordone. The canvas is almost square (50x51 inches) and is a fine example. The flesh is well painted, the composition beautiful and the color handsome with its deep blues and effective contrasts. The picture was originally in the collection of the Palazzo Ambrosia Doria of Paolo Veronese. There is a small but characteristic canvas, "The Rape of Europa."

### Early Dutch Masterpieces.

There are most interesting and important examples of the Dutch school of landscape painters, including three canvases by Hobbema, all fine and typical examples. The smallest, entitled "The Travelers," from the Earl of Dudley's sale. The picture is full of interest and incident. In the foreground is a man on horseback with a bird-seller and dogs. The canvas is powerful in a fat sense of drawing and in the distribution of light and shade. The painting of the horse is a rich bit of execution. The other two landscapes are much more conventional and all three follow in general arrangement, the painter's invariable recipe of dark trees against a light sky.

There are two examples of Albert

has uncompromising values and remarkable drawing.

The Millet—"L'Attente"—is also an impressive picture, full of his big quality and sombre power. "L'Attente" is a fairly large canvas (22¾x47¾), and represents a house on the edge of the forest of Fontainebleau. A woman is looking expectantly into the forest, her broad back turned toward the spectator, while a blind man makes his way uncertainly out of the house and a cat sits by the door. The canvas is scarcely characteristic, though it is none the less interesting for being unusual. The whole literary motive of the story is well subjugated by the artist, is kept well within the picture, enveloped and well constructed.

There are five varied canvases by Troyon of which a pastoral scene of cows in the early morning, attended by an old woman and a dog, is much the most interesting. There is in this picture decided quality, a sense of mist, dewy grass and the warmth of the just risen sun which makes its appeal.

The collection includes four Corots, "L'Atelier," "The Dunes," "Le Retour au Logis," and a "Landscape." For pure joy in painting one selects the tiny landscape—a ploughing scene—as the of "the open." The brush work is fascinating and the composition strong and charming.

### The Early Englishmen.

The English school contains canvases by Gainsborough, Hoppner, Reynolds, Romney and Turner. Hoppner's "After the Bath," is a portrait of three Hoppner children. It was purchased by Agnew from the Hoppner family. The eldest child in a rich brown suit and white stockings and large white ruff is Hampden Hoppner who became a Bengal civil officer; the boy in the centre, half clothed, is Henry Hoppner, afterward Captain H.R.N., who visited the Arctic regions twice under Captain Parry.

Romney's well-known painting, entitled "The Sisters," represents Louisa Sarah and Henrietta Maria, daughters of Sir William Mordaunt, Bart.

Mr. Widener rejoices in the possession of the well-known portrait of Nelly O'Brien by Sir Joshua Reynolds, a portrait of the Honorable Mrs. Gray and another of the Duke of Devonshire. There is also an interesting head said to be by Gainsborough.

The jewel of the English pictures is, however, a striking canvas, one of several, by Turner, called "The Colliers." This depicts the Thames with its busy activities, smoking and flaming shipping to the right in the foreground, while beyond and far off into the distance stretches a picturesque view of full-rigged ships. The sun hangs high in the sky and makes a luminous path the length of the water and the canvas possesses to a degree that transcendent quality of beauty which is Turner.

A second Turner, painted before he learned the secrets of color, is called "Shifting Light on Waters," and represents the junction of the Thames and Medway from Nore Buoy. This picture was painted for J. H. Newington Hughes in 1815 and was shown in the Manchester Exhibition in 1857. It shows a powerful sea, a storm and boats in distress. Helen W. Henderson.

### MANTEGNA FOR ALTMAN?

A special cable to the N. Y. "American" from Berlin says: "The price paid by M. François Kleinberger at the recent Weber sale for Mantegna's "Virgin and Child" is fixed as the highest ever paid in a public auction room. The auctioneer's fee raises the price from \$147,500 to \$154,875. M. Kleinberger is elated over his success in wresting the picture from Duveen Brothers. He denied that it was to go to Mr. Morgan, but adds that it will undoubtedly find its way to America."

"I expect," he says, "that my client, Mr. Benjamin Altman, will jump at the opportunity to purchase it, as there is no chance of another Mantegna coming on the market. Few of the Weber pictures are to cross the Atlantic, as America demands only the best pictures, and many of these are inferior. Eventually all the finest pictures not now in public galleries will go to America."

### LOST PICTURE FOUND.

The Apotheosis of Christopher Columbus, a picture famous twenty years ago, at which time it was exhibited in this country and in Europe, has just been sold in Chicago. The artist, Ferdinand Danton, at one time a pupil of Horace Vernet, died three years ago and the picture has been lost since that time.

### HAMPDEN ROBB SALE.

Furniture, pictures, bronzes, rugs, tapestries, books and other objects in the J. Hampden Robb house at Thirty-fifth St. and Park Ave. are soon to be sold at auction by the American Art Association for the administrators of Mr. Robb's estate. A catalog is being prepared.



## BALTIMORE.

The second annual exhibition of American art under the joint auspices of the Charcoal Club and the Peabody Institute opened at the galleries of the latter, Monday last, to continue through Mar. 17. The catalog contains 99 numbers and 78 artists are represented. In addition to these, there is a special section devoted to work of students of the Charcoal Club.

The exhibition is a conservative one and yet nothing old-fashioned, if one excepts a dull canvas by Bridgman, and a Truesdell sheep subject—and almost at a first glance one sees that it is representative of the best produced in American painting to-day, equivalent to saying that it embodies the spirit of modernism, but modernism in its most respectable garb.

George Bellows' "Candlelight" is quite mild, but fails to justify the title. Although an admirable piece of work, the still-life of the tea-service is particularly well done, and the composition masterly.

Robert Henri shows an alluringly beautiful "Woman in a Red Shawl," and E. W. Redfield, "Foothills of the Blue Ridge," a typically virile landscape and with a greater degree of generalization of method and less feeling of the subjective.

Sergeant Kendall's "Beatrice," his Temple model picture, is one of a group of prize winners the managers were fortunate in securing. Others in this group are, Joseph de Camp's "Little Hotel," Gari Melchers' "Skaters," Willard Metcalf's "Twin Birches," the "Interior," by Edmund Tarbell, and James R. Hopkins' "Shimmering Gown."

There is a good Swiss landscape by E. H. Potthast, "Valley of the Grunewald," and Emil Carlsen shows his "Summer Storm," first seen at the Corcoran Gallery last winter. Daniel Garber, a "Rural Scene," bold and rugged in design, unlike his usual work, and Robert Spencer's "Deserted Cottage" and "Roadside," both so suggestive of Garber's suave color schemes, as to merit reproach as plagiarisms.

Adolph Borie's "Mirror" is the only nude in the collection, and a modest one. E. Irving Couse is on hand, with an Indian, of course, the "Tom-tom Beater," and other good canvases in the show are, Colin Campbell Cooper's "Bowling Green in Snow Storm," Fred Wagner's splendid "Canal in Winter," a marine by Paul Dougherty, W. W. Gilchrist's "Brown and Gold," W. S. Clime's "Marshlands," a quiet water scene by Henry Golden Dearth, done before he joined the artistic "Holy Rollers," Robert Vonnoh's portrait of Richard E. Brooks, the sculptor, and C. W. Hawthorne's picture of a boy holding a bottle, almost the shape of his head (both like prehistoric eggs of some sort).

There is, naturally, much local interest in the contributions of the Baltimore artists, and it is good to see them so largely, and so well represented. W. R. C. Wood has two landscape subjects done in his best manner; Prof. Wightman, two fresh colored outdoor pieces; Alice Worthington Ball, an interior and a Dutch subject "The Pink High Chair," the former, the better, but both marked by solidity of construction, realistic rendering of light and harmonious tonality. Adolphe W. Blondheim shows surprising improvement in two very well-thought out and expressed figure pieces, "The Blue Kimono," showing Paxton's influence to a marked degree; Miss Marie de Ford Keller, a virile portrait of Dr. T. H. Lewis; Everett Lloyd Bryant, a flower piece, a decorative "Winter Evening—Druid Hill Park," and Mrs. Bryant, her "Dahlia Bed" sketch. The finished canvas is now at the Pennsylvania Academy show.

Among other meritorious works from local studios are, Irving Ward's portraits of Dr. L. K. Hirschberg and Henry H. Wiegand, secretary of Charcoal Club; Thomas C. Corner's portrait of a woman in white, Charles H. Walther's harbor scene, Francis P. Wightman's portrait of Edward M. C. Hawkins, and Mr. Hawkins' "Morning on the Marsh," Miss Josephine G. Cochran's "Corner by the Inn," and Miss Camelia Whitehurst's portrait of a little lad. The two canvases sent by Miss Jane Peterson, formerly of Baltimore, "Westminster Abbey" and "Fishing Boats," have ready perception of values and an intelligent, if not always full voiced, method of expression.

W. W. B.

Sidney Gorham, whose work is well known and highly thought of in Paris, has painted two portraits of well-known society women at the studio of Robert MacCammeron in the Gainsborough.



MARCHESA GRIMALDA,

By Van Dyck.

In the collection of P. A. B. Widener, Esq.

Courtesy of Mr. P. A. B. Widener.



MAN IN ARMOR,

By Van Dyck.

In the collection of P. A. B. Widener, Esq.

Courtesy of Mr. P. A. B. Widener.

## EARLY AMERICAN PORTRAITS.

A notable contribution to the too small store of early American art has been made by Mr. Alexander Smith Cochran, who has placed on exhibition in the old Philipse Manor in Yonkers, N. Y., his remarkable collection of historical portraits of Americans by early American painters. The collection includes fifteen portraits of the same number of Presidents of the United States.

There is a recent and interesting news quality to the fine bust portrait of Benjamin Franklin by Benjamin West. This, known as the Tuckerman portrait is the picture that figured in the sensational court proceedings of three seasons past, when its then owner, Mr. Fleming Tuckerman, was successful in recovering the canvas from the Calumet Club, to which organization he claimed he had loaned it years earlier. Certain officers of the Club claimed that Mr. Tuckerman had presented the picture to the organization. The picture was bequeathed by the late Charles Tuckerman to his son. He inherited it from his uncle, the late Henry Tuckerman of Boston, the early American art writer, to whose family, the descendants of West, presented it as an appreciation of their father's admiration for the painter.

There are seven portraits of Washington, one by James Peale, portraying "The Boy General at 40," one by Charles Wilson Peale; one by J. Beaufain Irving, picturing the General visiting a wounded Hessian colonel; one by Rembrandt Peale, after Trumbull, one by the miniature painter and friend of Gilbert Stuart, Asa Warren, a pastel done from life by James Sharples; and Stuart's excellent painting from life, done in 1796 for Mr. Scott of Lancaster, Pa.

Two portraits of Lincoln possess each a special significance, in that one, by A. J. Conant, was done from life before Lincoln became President, and is the only portrait which shows Lincoln by Matthew Wilson two weeks before the President's assassination.

The other portraits in the collection are those of Presidents Jefferson, by Charles Peale Polk; Madison, by Henry Inman; Monroe, by Charles Wilson Peale; John Quincy Adams, by Thomas Sully; Jackson, by Charles Wilson Peale; Harrison, by Bass Otis; Tyler, by Frank B. Carpenter; Polk, by Thomas Sully; Fillmore, by Frank B. Carpenter; Grant, by William E. Marshall; Cleveland, by Eastman Johnson; Benjamin Harrison, by Eastman Johnson, and McKinley, by W. E. Marshall. "Light Horse Harry" Lee, by J. Herring, Benjamin Franklin, by Benjamin West, and by Matthew Pratt; Martha Washington, by Gilbert Stuart; Alexander Hamilton, by James Sharples; Marquis de Lafayette, by C. B. King; Chief Justice J. Marshall, by William B. Chambers; Gen. Horatio Gates, by Robert Edge Pine; Gen. Henry Knox, of the Continental Army, by Edward Savage.

Henry Laurens, first President of the Congress, by J. S. Copley; Robert Gilmore of Baltimore, by Gilbert Stuart; Charles Pinckney, by Gilbert Stuart; Daniel D. Tompkins, Governor of New York and Vice-President, by John W. Jarvis; William Wirt, Attorney General of the United States, by Chester Harding; Benjamin West, by himself; John Trumbull, by himself; Major Hamilton, of the Continental Army, by James Peale, and Gilbert Stuart, by Jane Stuart.

In the rooms now restored to the designs of their builder, have been placed also a number of Windsor chairs, from various parts of the Eastern States, made in the Colonies in the latter part of the 18th century.

## MILWAUKEE.

Just a year ago at a tea given by Mrs. Samuel O. Buckner, wife of the president of the Milwaukee Art Society, a movement was started to increase the membership of the Art Society.

Just how successful the movement has been, is shown by the increase in membership in the Society from 75 to nearly 600, during the year, and an enlarged and newly decorated gallery. Now the president announces plans for an art institute similar to that in Chicago.



## PHILADELPHIA.

The second annual traveling exhibition of the Fellowship of the Academy, which is to be shown in several cities in the State, will open at Pottstown on Monday. The collection will comprise oils, water-colors and black and white drawings by members of the Fellowship and its associate members. Prominent artists represented are Wm. M. Chase (portrait of a young girl in white), Robert Vonnoh (head of an old woman), Hobart Nichols (beach scene with figures), Martha Walters (portrait study of a baby), and others.

Twenty-eight examples of George Inness are on exhibition at the residence of Mr. George H. Ainslie, No. 1140 Dean St., Brooklyn, through Mar. 23, and are shown also every evening from 8 to 10 P. M.

C. Arnold Slade has had on exhibition at the Art Club a group of his recent canvases, painted in Palestine, Brittany, Venice and elsewhere in Europe. The artist is a pupil of Jean Paul Laurens and of the New York Art Students' League. He also studied at Julian's. His studies in Palestine are simple, direct and accurate, and show the result of sincere and diligent labor. He is a good draughtsman and has fine sense of color. His Brittany landscapes are vigorous in treatment and fresh and clear in color.

The present Academy exhibition is breaking all records in the matter of attendance. There were 24,927 visitors during the first fifteen days of the display, and on Sunday, Feb. 18, 6,712 people were admitted between 1 and 5 P. M., and the doors had to be closed.

Since the last report of sales at the present Academy Exhibition was published, the following canvases have been disposed of: "Sands of Barne-gat," by R. B. Farley; "Swans," by J. J. Filemyer; "Still Life," by Emil Carl-son; "April Blossoms," by E. W. Red-field; "In the Spring," by E. Sparhawk Jones; "Study of a Baby," by H. A. Oberteuffer; "Bronze Turkey," by A. Laessle; "Butterflies," by B. Potter Vonnoh; "Sun Dial," by E. Berge; "Omar Fitzgerald," by F. F. Stone; "Addingham—Winter," by F. Wagner; "Afternoon—Brittany," by A. L. Gaul; "The Tempest," by J. T. Pearson, Jr.; "Portrait of Young Man," by B. D. Kopman.

## CHICAGO.

The Canyon pictures, which have been on exhibition in New York, now cover the walls of the new Moulton & Ricketts Gallery, and are attracting deserved attention. In the same galleries are more than 40 paintings of Mexican subjects by Leslie W. Lee, which have already been seen in New York.

The Israels Memorial Exhibition has been transferred from the Toledo Museum to the Reinhardt Galleries. It has been fully described in the *Art News*. Twenty-five oils by Frank Townsend Hutchens, representing recent work in the north of France and Connecticut, will be shown at these galleries, March 15-23.

Carlton T. Chapman has been showing 48 finished oils and sketches at the Marshall Field Galleries.

Marines, painted at Monhegan, Me., last summer by Frederick J. Waugh, are on exhibition at Thurber's, and at the Artists' Guild rooms, paintings by Julius Rolshoven have been on view.

A. L. Kroll was never, at any time, a pupil of Robert Henri, as was erroneously stated last week, in a review of the present Macdowell Club exhibition. Mr. Kroll studied at the National Academy, and under Jean Paul Laurens in Paris. His viewpoint is individual, and his canvases are among the best in the display.

## GREENWICH, CONN.

The Greenwich Society of Artists was recently organized in the studio of the sculptor, E. C. Potter. The society purposes to secure a suitable building in the town for their exhibitions, and later for a museum, and may erect a building for itself. E. C. Potter was elected president; Leonard Ochtman, vice-president; Mrs. Fred Gotthold, secretary, and W. B. Tubby, treasurer, and these officers with A. A. Anderson, Theodore Blake, Elmer MacRae and Chas. Ebert, constitute the Council. The members of the new society include the men and women artists living in Greenwich and vicinity, among them Ernest Thompson Seton, George W. Edwards, Joseph H. Hunt, Alden Twachtman, J. C. Green and Thomas Hastings.

## WORCESTER, MASS.

Sixteen oils by Frederic Carl Frieseke are on exhibition at the Museum through March 11. The display includes the artist's well known "Yellow Room," "La Toilette," "Japanese Parasol," "Breakfast in the Garden" and "Yellow and Blue."

## CLEVELAND.

An exhibition of works by the "Seessionists," opened in the Taylor Gallery on Monday. The display includes a number of local scenes, a portrait and other studies, by Wm. Sommer. Gustave Hugger is represented by seven canvases, Karl Moellman by a number of landscapes and charcoal studies, Henry G. Keller by four oils, and Miss Caroline M. Osborn by studies brought from France and Italy. Other contributors are H. A. Stebner, J. Gar-ramone, Charles Hecht, R. Everhart, Gustav Blass, Allan Earnshaw, O. S. Schmidt, A. J. Perkins, J. Burke, W. Finkelstein, S. Sherman, E. Brubeck and Charles Lewis.

A collection of bronzes by American sculptors, now at the Albright Art Gallery, Buffalo, will come to the Taylor Gallery, Mar. 9.

## PITTSBURGH.

An exhibition of 30 oils by W. Elmer Schofield is on at the Carnegie Institute. The work of Mr. Schofield is too well known to need description, and the present exhibition includes many of his most notable works.



PORTRAIT DE DAME,  
By S. Krafft (1724-1792).

At the Bonaventure Gallery.

## BOSTON.

The Copley Society opened its special exhibition of Paintings of the Spanish School in Copley Hall on Tuesday. Notice will be made next week.

Mrs. H. H. Gallison has presented a landscape, "Golden Haze," by her late husband, to the Museum. Other pictures by Mr. Gallison are now on view at his studio, 2 Copley Hall. Next summer Mrs. Gallison will take these to Europe for exhibition.

The exhibition of the Society of Chicago Etchers, already noticed in the *Art News*, is now on in the Thulin-Murphy Studios, 20 Copley Hall.

Works by Elihu Vedder, recently shown at the Macbeth Gallery, New York, are now on view at the Doll & Richards Gallery to March 6. A new picture by E. C. Tarbell, "My Children in the Woods," painted last summer has been presented to the Museum by Mrs. Scott Fitz and now hangs there, and at the Museum there is also an exhibition of the etchings of Meryon, three Rembrandt impressions, and twelve fine large Piranesis.

The latest work of Paul Dougherty is shown at the Vose Gallery, No. 320 Boylston St.

## BOOK REVIEWS.

*The Life and Works of Winslow Homer*, with illustrations, by William Howe Downes, Boston and New York. Houghton, Mifflin Co., \$6 net.

This biography of the American landscape, coast and marine painter, so recently passed, by the accomplished art critic of the Boston "Transcript," Mr. William Howe Downes, although prepared at almost too near a distance perhaps, to the painter's death, does not apparently suffer, as do most biographies of the kind, from lack of perspective. Mr. Downes acknowledged his indebtedness to many art collectors, writers and artists who knew Homer well, for aid in the preparation of the story of his life, and from the mass of detail furnished him by these, and from his own store of information, derived from long, intimate and personal acquaintance with the man, has told a moving and truthful story of his life and work. He seems to have performed his "labor of love" with rare discrimination and good taste, with the result that his narrative is a fascinating one, even to those who are not, in a sense, art lovers. Mr. Downes well says that "the life of Winslow Homer, as revealed in his works, is a study worthy of the serious attention of the historian and the critic. I bring to this labor of love at least one valid qualification, that is to say, a life-long interest in and enthusiastic admiration for his works." Mr. Downes further, in the following paragraph, well emphasizes the character and position of Homer in American art.

"Winslow Homer is an important figure

in the annals of American art, and the period in which he lived and wrought, the last half of the nineteenth century, produced no American painter so thoroughly national in style and character. He was the most original American painter of that time, and at the same time the most representative. His art was intensely personal and intensely American. These two pre-eminent qualities are his chief titles to fame."

Mr. Downes not only gives an interesting story of the early eventful, and later more placid and almost hermit life, of the artist, but culls from the multitude of articles and criticisms of his work, even by foreign writers, what he considers the most significant of utterances, with some of which he differs, as for example, with Miss Leila Mechlin, who, in the "International Studio" for June, 1908, said, in an article on Homer's oils: "There is none who, from the technical standpoint, commonly paints more hatefully than he," and again, "apparently the mode of delivery does not concern him beyond the point of sincerity and truth," and still again, "in his method of rendering (sic) Mr. Homer outrages the strongest convictions of perhaps nine-tenths of the present-day painters." In reply to this Mr. Downes says: "The charge of painting 'hatefully' cannot be taken seriously \* \* \* yet beneath the infelicity of the adverb there is a real censure, and the expression of a real dislike, which is to be regretted." It is safe to predict that Homer's work will live when Miss Mechlin's ill-considered and hasty criticism will be forgotten.

Not the least of the charms of the work are the many and characteristic stories of Homer's peculiarities, all kindly, and many of them humorous. One of the best of these is that which relates the artist's finding himself on a street car without sufficient change, and fishing up from one of his trouser's pockets two or three pennies, a bunch of rusty keys and the Temple gold medal, the gift of honor of the Penna. Academy of Fine Arts. The incident shows his indifference to honors.

This brief review cannot enter into a discussion of Mr. Downes' estimate of Homer's place, not only in American art, but in that of the world. That this estimate places him in the front rank of the world's greatest painters may be understood, and his remark "in him, more than in any other American painter, dwelt that racy, native, pungent, Yankee note, which seemed to me beyond all price, will, the writer believes, be echoed and endorsed by the majority of lovers and students of painting."

A word for the excellent illustrations which include those of almost all of the painter's best known works. There is an appendix which gives perhaps the best chronology possible of the artist's oils and water-colors. Altogether a work that does the greatest credit to its author and publisher, and which is a deserved, and will be a lasting tribute to the memory of America's most forceful painter.

**Albrecht Durer**—His life and a selection of reproductions of his works, with explanatory comments by Dr. Friedrich Nuchter. Translated from the German by Lucy D. Williams, with an introduction by Sir Martin Conway, Macmillan Company, London and New York, \$2.50 net.

This careful and able study and appreciation of the life and work of "the most interesting artist of the Renaissance period in Germany," as Sir Martin Conway well terms him in his Introduction, with its excellent historical sketch of Durer's life and times, is a valuable and welcome addition to the literature that concerns and centres in the quaint old master, who more than any of his contemporaries or followers, with the exception of Rembrandt, has had and has left the greatest influence upon not only the art of his own and the following centuries of early art, but even upon that of the present.

The wonderful imagination, morbid at times, and again almost fantastic, the keen irony and able philosophy, the now quaint conceptions of men and things—and also the artistic ability and strength which could so well present ideas—all of these marked the old German artist. Without knowledge of the material developments of the modern world, he painted, engraved on wood and copper, drew with pen, pencil silver point and charcoal and chalk and produced works that will ever live, and these are so presented in this book as to make it invaluable.

## A WASHINGTON STATUE.

A bronze statue of Washington, by Pompeo Coppini, the gift of the American residents of the city to Mexico in commemoration of the centennial of the Mexican Republic, was unveiled Feb. 22, in Mexico City.



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**AROUND THE GALLERIES**

The well known and important "Marriage of St. Catherine," by Rubens, will be on exhibition at the E. Gimpel and Wildenstein Galleries, No. 636 Fifth Ave., from to-day to March 16, inclusive.

Mr. Jacques Seligmann and Mrs. Seligmann will sail for Genoa on the Cedric next Wednesday, March 6.

The second annual exhibition of Old Masters at the V. G. Fischer Galleries, No. 467 Fifth Ave., which has been most successful, closed yesterday.

An exhibition of recent works by Robert MacCameron will probably be held at Knoedler's, No. 566 Fifth Ave., next week.

Paintings by R. C. Minor, W. L. Metcalf, Theodore K. Pembroke, A. L. Groll and Paul Dougherty will be shown at the Crosby Gallery, Broadway and 74 St., until March 16.

Water-colors by Miss Florence Robinson will be on exhibition at the Strauss Gallery, No. 285 Fifth Ave., through March 9.

The private collection of oils and water-colors owned by William M. Chase, the eminent American artist, who is a noted collector as well as a painter and teacher, together with the collections of china of Miss Frances C. Morse, will be placed on exhibition at the American Art Galleries, No. 6 East 23 St., to-day. The Chase pictures will be sold at auction by Mr. Thomas E. Kirby, in the Plaza Ballroom, Thursday and Friday evenings next, March 7 and 8, at 8 o'clock, and the Morse china at the Galleries, Wednesday afternoon, March 6.

The dispersal of Mr. Chase's pictures will be an event of rare interest to artists, collectors and art lovers for he has been collecting for many years and has secured his treasures, *con amore*, and with the sympathy and feeling of an artist. His pictures are "Painters' pictures," and are distinguished by, as a rule, rare quality and strength. They will be in demand, not only as examples whose claims to genuineness are unusually well founded, but which are typical of the artists who produced them, and also as souvenirs of the popular and genial man and friend of all art lovers and art. Some of the pictures are of museum importance and some are distinguished examples for small collections.

Recent portraits by Wilhelm Funk are now on view at the Reinhardt Galleries, No. 565 Fifth Ave. (Windsor Arcade).

At the Macbeth Gallery recent oils by Emil Carlsen will be on exhibition from Monday next, March 4, for a fortnight.

Recent paintings by Charles M. Russell will be shown at the Folsom Galleries, No. 396 Fifth Ave., March 5-23, and water-colors by Alice Schille, March 6-20.

Old Colonial silver, brass, pewter and Japanese paintings, prints, bronzes and Oriental arms, hangings, and other art objects, are on exhibition at the Anderson Galleries, No. 284 Madison Ave., to be sold there, without reserve, Thursday evening next, March 7.

On Thursday and Friday evenings next, March 7 and 8, there will be sold at these galleries a collection of the

PERSIAN IX CENTURY PLATE.  
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most interesting and valuable early English mezzotint portraits ever offered in New York, and which are now on exhibition, the property of a leading New York print collector. These include examples of the greatest English engravers and many are rare proofs and states, undescribed by Smith. With these prints are a collection of 18th century French color prints and early English, French and German engravings in line, aquatint and stipple, by famous artists.

**FISCHER ART CO. SALE**

Old and modern paintings, jewelry and other art objects removed from the galleries of the V. G. Fischer Art Company (inc.) Washington, D. C., were sold at the Anderson Galleries, February 19-24 in 11 sessions for a grand total of \$78,425.50. The art objects brought \$14,195.50 and the paintings \$64,230. The attendance was better at the closing sessions than the first part of the week, and fair to good prices were obtained.

At the afternoon session February 21 Chinese water-colors, porcelains, etc., were sold for \$1,017.50, and at evening the more important paintings were sold for \$40,390.50. The best prices obtained follow: "Cattle at Pasture" by Corot went to Mr. T. G. Henry for \$12,500, and the same buyer paid \$6,000 for the attributed Turner, "Dream of Venice," \$1,300 for Chas. Jacques' "The Sheepfold," \$675 for Chas. Jacques' "Coming Storm" and \$575 for L'Hermite's "The Old Gardener," "Crecy-en-Brie" by Corot went to Miss C. A. Graham of St. Louis for \$7,500.

Watches, necklaces, chatelains and other small objects were sold Thursday afternoon February 22 for \$2,082.25. Mrs. Payne Whitney paid \$65 for a gold muff chain. In the evening the paintings sold realized \$3,451.50. One of the most interesting canvases sold was "The Enchantress" by Arthur Wardle which went to Mr. R. B. Smith for \$525. "Hester before Herod" by Veronese went to Mr. W. Eyre for \$140.

Friday's afternoon sale of February 23 realized \$2,963. The best price paid was \$510 for a Lady's miniature gold watch by Mr. D. G. Dery, who also paid \$150 for a bishop's cross. In the evening framed and unframed water-colors, etc., were sold for \$4,002. "The Little Mother" by Israels went to Mr. D. G. Dery for \$405. Mr. C. Fliermans paid \$215 for Kever's "Dutch Interior with Children."

The closing session, Saturday afternoon last, realized \$3,214. Rugs, Japanese and English pottery, bronzes and furniture were sold.

**KOUCHAKJI SALE.**

There were many bargains at the three day's sale at the American Art Galleries of the Kouchakji Frères Collection of Graeco-Roman, Phoenician, Arabian and other antique iridescent glasses which sold for prices ranging from \$2 to \$40, with the majority of prices nearer to the first here mentioned. The total for the sale was \$18,946.50.

**KNOEDLERS SELL HOUSE.**

The four-story brownstone house at the northeast corner of Fifth Ave. and 40 St., known as the Furniss house from its long occupancy by the Misses Furniss, was purchased by Knoedler &amp; price of \$500,000. The firm at that time intended to alter and occupy, after moving from the old location at Fifth Ave. and 34 St. The building was sold by the firm this week to Messrs. George L. Slawson and Frederick B. Hobbs for a reported price of \$700,000.

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## SAN FRANCISCO.

The loan exhibition of paintings and art objects held in the Palace Hotel for the benefit of the Red Cross Hospital was well attended and closed on Saturday, Feb. 17. The paintings were seventy-five in number and by the masters of the Italian, English, French and American schools.

The following pictures were loaned: Mr. Charles Sutro loaned the portrait of "Francis I, Duke of Florence and son of Cosimo of Medici," by Bronzino, and "Frederika Poppe," by Lawrence. Mrs. Wm. H. Crocker lent the famous "Man with the Hoe," by Millet; Corot's "Danse des Nymphes" and Mrs. Phoebe Hearst loaned "Colomon's Wall, Jerusalem," by Vasili Verestchagin, and "Councillor Carter," by Romney. Miss Jennie Crocker loaned "At the Fountain," by Alma-Tadema and "The Infant Jupiter," by Reynolds. Other works loaned were: "John Thomas, Bishop of Rochester," by Reynolds; "The Grand Canal," by Whistler (pastel); "The Daughter of the Concierge," by Whistler; "A Study of a Stag," by Rosa Bonheur; "Vue de Venise," by Manet; "Portrait of Mommsen," by Lenbach; "Christ in Gethsemane," by Hofmann; "Miss Helen Crocker," by Boldini; the portraits of "Dr. McGalvin," "Mrs. Francis Carolan" and "Dennis O'Sullivan," by Sargent and works by Greuze, Watteau, Daubigny, Fragonard and others.

Mme. Renee De Mirmont, of Paris, is holding an exhibition of her recent work in miniature portraits at the Hotel St. Francis, where she will remain for some time to paint portraits.

H. McNeil Whistler's "The Gold Scab," is on exhibition at the Gump Galleries.

The Art Loan Exhibit at the Palace has been most successful.

## "FAKE" RUG SALES.

"The Upholsterer," organ of the rug trade in the last issue, says, under the heading, "The Fake Rug Auction Sale."

"Any well posted man who attends an auction sale of Oriental rugs, is simply staggered by the extravagance of misrepresentations. We do not refer to the Philadelphia Moquette couch cover, worth \$7.50 at wholesale, and offered as a genuine Persian rug at fabulous prices, but to the ordinary trades sale. In a recent catalog issued by a downtown firm, seventeen names appear that no legitimate rug dealer ever heard of, all listed as representing various types of rugs, named from some of the hundreds of rivers, mountains and villages within fifteen hundred miles of Constantinople."

According to experts, all that a fake rug dealer needs is an Oriental map and a pile of American fake antique rugs, which he names after the historical nomenclature of the Orient. It is a common thing at these sales, we are told, to "catalog" the articles as "Royal" or "Palace" rugs, especially the cheaper grade. The man who pays a fancy price for a "Kirmanshah," little dreams that it was manufactured in the Oriental districts of Yonkers, the Bronx, Philadelphia, or Jersey City.

There has not been a Saraks rug made in centuries, yet the term is tacked to a Bijar because it is like a Saraks, we are informed. A "genuine Iran rug," means nothing, except to the inexperienced rug buyer. The auctioneer talks glibly about the genuine "Terch" and the well authenticated "Ayin." He lays stress on the "Herat" and challenges contradiction, saying that he will refund the money if it is not genuine.

But the auctioneer fails to say that the Ayin is the cheapest grade made in the Herat rug, and that this guarantee is worth no more than if he guaranteed a blanket as made of pure shoddy. So-called Mecca rugs are offered by thousands, and the more ragged and dirty and dilapidated they are, the more bidders are impressed with the idea that they are genuine, because long in the service of the Mecca pilgrims.

A model for the bust of Rear Admiral Peary, which when completed will be placed in the Museum of Natural History, has been completed by William Couper.

## LONDON SALES.

Messrs. Christie concluded Feb. 12, the sale of the collection of porcelain and art objects, formed by Sir John Duncan Bligh, the property of the late Elizabeth Mary, Countess of Chichester. For a silver-gilt bottle, formed as a stag—Augsburg, 17th century—Mr. Huggins gave £173 5s.; an Old English chiming bracket clock, by W. Dutton, London, brought £81 18s. (Johnson); a tankard and cover—Augsburg—17th Century—£75 12s. (Harding); a silver-gilt scone repoussé, German, 17th Century—£69 6s. (Harding).

Edward VI. was King of England for six years, and during his brief reign, few pieces of silver were produced. In the year before his death, a maker, whose mark was a crescent and mullet, made a number of Apostle spoons, among them, three that represent the Master, St. James, the Greater, and St. Paul. Until recently, no example of Apostle spoons of this period had been offered, and when those mentioned were put up at Christie's, Messrs. Crichton had to pay £700 for them.

The remaining pictures of the Lesser collection were sold at Christie's recently, and produced the sum of \$93,030. Lesser's boast used to be:

"When I die I shall have seven Rembrandt around me."

He would have been sorely disappointed, if alive, at the taciturn disdain with which these seven pictures were received. Between them, they brought only 708 gns., of which, "The Falconer" was responsible for 300 gns.

Experts will not allow even "The Falconer" to be a Rembrandt, but confess their inability to agree upon the precise pupil of the master responsible for it. "He must have been in the kindergarten class," said a critic.

But in a good many other cases, Mr. Lesser's judgment was vindicated. Rubens's "The Repose of the Holy Family," fetched 1,450 gns., compared with 500 gns. in 1900.

A pair of Mariaschi Venice scenes, sold as by Canaletto in 1908 for 125 gns., rose to 430 gns. Romney's "Lady Hamilton as Nature," which sold for 270 gns. in 1910, fetched 440 gns. Sir Peter Lely's "Miss Constance Weston," from 160 gns. in 1910, went to 210 gns.

The seven "Rembrandts," which were no Rembrandt, but the work of pupils and not good at that, nevertheless fetched 708 gns. Nearly twenty-seven years ago, Mr. Lesser, at the Knighton sale, gave only 65 gns. for three Rembrandts, which, today, are worth a king's ransom.

An important Botticelli, belonging to a Boston collector, has been given to Prof. M. J. Rougeron, the expert restorer of paintings, to transfer from panel to silk canvas.—Advt.

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